**Adaptation/Superwork Teach-Out  
(100 points;**

Adaptation/Superwork: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
  
PartnerName(s): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
  
Superwork/Adaptation Family: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
  
Presentation Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**What Now?** For this teach-out project, you and a partner will select an adaptation or a superwork (remember, these are not always totally overlapping) and teach it to the class. Your Teach-Out will be roughly 30-45 minutes long and will be scheduled on a day between now and the end of the quarter.

**Why Though?** Being able to study and teach a family of adaptations/superworks will allow you to use the terms and theories we have been examining to demonstrate your mastery and understanding of complex texts across a variety of platforms/media. It will also help you visualize the intertextual connections, lineages, and relationships among the texts. The activity will help you:

* Read, analyze, respond to, and write about literary, filmic, and other media texts
* Study traditions, movements, and periods in film and literature
* Understand film and literary theories, including semiotics, post-structuralism, postmodernism, feminist, and post-colonial
* Analyze elements, devices, and strategies in literature and film
* Identify historical, philosophical, social, global, and cultural contexts of literary and filmic works
* Consider the creation, composition, production, and reception of texts
* Utilize sources and techniques for literary and filmic research

**Required components for your teach-out include:**

* **A juxtaposed/comparative close reading** wherein you choose two images or passages to analyze together (like you did for *The Walking Dead*)
* **Each of you carefully reads and becomes an expert on a different adaptation or text** within the adaptation/superwork family you have chosen  
    
  **My text: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
    
  My partner’s text(s): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
* **At least one fairly exhaustive infographic tracing the lineage/relationships among the texts** in your adaptation/superwork family, using terms like ur-example, trope maker, etc., as a mode of classification
* **Connection to the Campbell readings** and hero’s journey (do the adaptations comply with or subvert these tropes?)
* **An analysis of the relationships between texts and their social, political, historical, and cultural contexts** with a focus on local and global intersections between class, race, gender, religion, national origin, sexual orientation, political and economic influences, and other identities
* Discussionof a variety of possible interpretations of texts and their contexts, especially how the **change in medium affects the text’s message and audience**
* An analysis and interpretation of**how literature and film of different countries and/or cultures interrogates the same theme or concept**
* **Demonstrated recognition of films and literary texts as artistic mediums, entertainment, vehicles for social change, and meaning-making institutions**
* **Clear mastery of the relevant elements, composition, devices, and genres of literature, cinema, comics, gaming, and film** (HINT: I will be looking for terms from the definitions list in the Course Toolbox!)
* **Revelation ofmeaning through the identification of patterns** within a narrative and/or genre
* **Critical evaluation of the meaning of a particular literary and/or cinematic narrative** by making use of theoretical, historical, biographical, cultural, political, economic or other appropriate secondary sources to develop conceptual and theoretical lenses that provide alternative views of the experience and points of view of self, individual and group
* **Analysis of literary and cinematic narratives for the cultural assumptions and values from which the texts spring**
* **Demonstration of how literature and film serve as powerful tools for examining an individual’s cultural biases**, assumptions, and values as well as structures of power and inequity
* Clear discussion and interrogation of concepts such as **“adaptation,” “original,” “copy,” and “translation”**
* **Treatment of how the texts reflect their artistic, economic, and technical production**
* **Exploration of the *structure* of each of the texts**
* **Explore the experiences of diverse communities and cultures in the context of literary and filmic texts** and identify ways that these narratives arise from relations of power which make possible both conflict and collaboration
* **Generation of thought-provoking questions and responses that compel other students** to probe more deeply into the texts
* **An emphasis on textual evidence (“for example…”) to buttress observations.**
* **Clear evidence of having collaborated congenially and respectfully** to evaluate each other’s writing and thinking, and to produce presentations and projects
* **Visual aids that enhance the effectiveness of the overall presentation** (can be a Powerpoint or similar—more details in class)
* **Presentation/teach-out answers the question “so what” or “why should we care”**
* **Presentation is polished**; everyone speaks and is prepared; the presentation fits within the 30-45-minute timeframe